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Film and Authorship (Rutgers Depth of Field Series)

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During the 1960s, when cinema first entered the academy as a serious object of study, the primary focus was on *auteurism*, or on films authorship. Burgeoning cinema studies courses demonstrated how directors were the authors of work that undermined (or succeeded in spite of) all the constraints that Hollywood threw at them. New critical methods were introduced as the field matured, and studies of the author/director, for the most part, were considered obsolete.

Virginia Wright Wexman has pulled together some of the freshest writing available on the topic of film authorship. Spanning approaches including poststructuralism, feminism, queer theory, postcolonialism, and cultural studies, the contributors ask, what does *auteurship* look like today in light of all these developments? The contents of the volume are divided into three major sections: Theoretical Statements, Historical and Institutional Contexts, and Case Studies. Wexmans comprehensive introduction contextualizes the selections and summarizes the scholarly methods through which auteurism has been addressed in the past; it also provides a sketch of the history of media authorship. An extensive bibliography rounds off the volume.

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